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ABSTRACT

The Recorded Aid for Braille Music is designed to teach instrumental music to visually handicapped students through the integration of tape recordings with established methods of reading braille music notation and playing by ear. Packages of instructional materials for clarinet, flute, alto saxophone, trumpet, and trombone contain the recording, the braille transcription, and an inkprint copy of the music. Two solos for each instrument have been selected by music educators for junior high school level of difficulty, musical value, and different styles. Each solo is presented first in reduced tempo without accompaniment, next in recommended tempo without accompaniment, and finally in recommended tempo with accompaniment. The packages are available for loan to interested users who will evaluate the material as part of the field test. (Source and supply are given.) A beginning method of music instruction for visually handicapped students should incorporate ear orientation with the instrument, integration of braille music notation with instrument competence, a system of finger charting, special student abilities, tape recordings, and a teacher's manual. (MC)

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A RECORDED AID FOR BRAILLE MUSIC

Paper No. 3

THE PROSPECTUS SERIES

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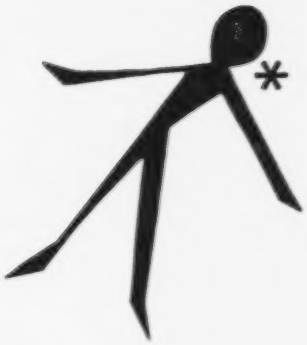

A RECORDED AID FOR BRAILLE MUSIC

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THE PROSPECTUS SERIES

--Papers dedicated to the exchange of ideas
about new or improved use of instructional materials--

Paper #3 -- A RECORDED AID FOR BRAILLE MUSIC

A new method of teaching instrumental music, designed specifically for visually handicapped students, is being developed by the Center. The significant aspect of this new method is the integrated use of tape recordings as a supportive device for learning. Until this time, the visually handicapped music student has learned a selection by either reading the braille music notation or merely "playing by ear." In essence this new method is a combination of the two styles.

The primary purpose of the tape recording is to fill the void that is inherent with the use of the braille. This void is due to the braille limitation of representation in the horizontal plane. On the other hand, music staff notation, as used by the sighted student, makes use of horizontal and vertical representation. The value and pitch of the note is graphically related according to both axes. Without the vertical representation, the visually handicapped student is faced with the extermely difficult task of conceptualizing the pitch movement of the notes. The tape recording will allow the student to aurally "view" the composition, giving him a conceptual picture of what he is attempting to learn.

A secondary purpose of this approach is that the tape recording will provide a framework for the learning of braille notation. After listening to the selection, the visually handicapped student will know exactly what the braille is communicating. If he has "mis-read" the braille he can make the necessary correction at that time. The tape recording, unlike the teacher, will always be available for "questioning."

To provide these materials in a proper setting for effective use, a "package" form of presentation will be used. Each "package," designed for a specific instrument and achievement level, will not only contain the tape recording and braille transcription, but will also include the published ink-print copy of the music. Thus, the visually handicapped student can become more self-sufficient in his pursuit of music.

The "package" will be designed with a built-in "quality control." A stringent selection procedure, calling on the advice of experts in the fields of music education and special education, will be used to verify the suitability and quality of all materials that are considered. The meager amount of instrumental music presently available will be enhanced in a systematic and logical manner.

PILOT STUDY

The pilot study is designed to originate an initial set of "packages" of materials. It will provide the opportunity to examine the technical difficulties involved with production and also to originate a sample set that may be field-tested for effectiveness.

Five instruments have been selected on the basis of popularity (most widely used) -- clarinet, flute, alto saxophone, trumpet, and trombone.

The literature for each instrument has been thoroughly studied and evaluated through the use of 1) lists of selected solos, and 2) recommendations of music educators. Members of the faculty of the Music Department at Michigan State University were requested to select two solos for each instrument. The necessary qualifications for each solo follow: 1) each must reflect a Grade II (early Junior High School) level of difficulty; 2) each must show some definite "musical value;" 3) the two solos for each instrument are to be stylistically different.

Each solo was professionally recorded by a graduate student who has demonstrated proficiency and was recommended by the music faculty. Each solo was recorded in three different performance styles:

I. Reduced tempo without accompaniment: This will permit the visually handicapped student to hear the exact notation. He can easily read the braille notation as the music is being played. By following with the braille, all notes, rests, dynamics, rhythmic configurations, etc., will be clarified.

II. Recommended tempo without accompaniment: At this stage the student will use the recording to grasp the total concept of the music. The individual and segmented aspects of the music will become a unified whole.

III. Recommended tempo with accompaniment: This final presentation of the selection stresses the tonal effect of the composition with the addition of the piano. It will show the student what happens during the rests, the particular interplay between piano and solo instrument, and allow the student to formulate a set of aural cues for use in performance.

The tape recording of each individual solo has been combined in a package with the braille transcription and ink-print copy. The package is designed so that any of the three pieces (tape, braille, ink-print) can be removed for study, then returned to the package for storage as a complete unit.

Both the labeling and the braille copies of the music have been designed in a functional manner to facilitate effective use. All labels are constructed so that the printing has a braille overlay thereby providing easy identification by both visually handicapped students and sighted teachers. The Thermoformed copies of the music are mounted on card stock to allow the student to read the music in a more conducive manner.

The following titles have been selected and incorporated in the format of the Recorded Aid for Braille Music.

Volume	Instrument	Title	Publisher
1	Clarinet	Chansonette by A.M. Barret, arr. by A.W. Pazemis	Rubank, Inc. ENCORE FOLIO FOR CLARINET
2	Clarinet	Song of the Dawn by A. Gretchaninoff, Edited by H. Voxman	Rubank, Inc. ENCORE FOLIO FOR CLARINET
3	Trombone	After a Dream by Gabriel Faure, Transcribed by H. Voxman	Rubank, Inc. CONCERT AND CONTEST COLLECTION FOR TROMBONE
4	Trombone	Spanish Dance I by Leroy Ostransky	Rubank, Inc. CONCERT AND CONTEST COLLECTION FOR TROMBONE
5	Alto Saxophone	At the Hearth by A. Gretchaninoff, Transcribed by H. Voxman	Rubank, Inc. CONCERT AND CONTEST COLLECTION FOR Eb ALTO SAXOPHONE
6	Alto Saxophone	Minuet by Mozart, Edited by H. Voxman	Rubank, Inc. CONCERT AND CONTEST COLLECTION FOR Eb ALTO SAXOPHONE
7	Flute	Menuetto by Mozart, Transcribed by H. Voxman	Rubank, Inc. SOLOIST FOLIO FOR C FLUTE
8	Flute	Sonatina (1st movement) by George Philipp Telemann	G. Schirmer ALBUM OF SONATINAS FOR YOUNG FLUTISTS
9	Cornet (Trumpet)	Winema Waltz by Ernest S. Williams	Charles Colin LITTLE CLASSICS FOR CORNET OR TRUMPET
10	Cornet (Trumpet)	Wyalusing (Polka only) by Ernest S. Williams	Charles Colin LITTLE CLASSICS FOR CORNET OR TRUMPET

Ten copies of each title have been prepared (total of 100 available copies). These will be loaned to any interested individual, teacher, or school for field testing. The only stipulation is that the user complete an evaluation of the materials for use by the Center in future development of the Recorded Aid for Braille Music.

Joseph Levine
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A Beginning Method of Music Instruction
for Visually Handicapped Students

There are presently no instrumental music methods that are designed specifically for visually handicapped students. The available methods are simply literal transcriptions of those used by sighted students, with no particular adaptation of the methods of instruction to the particular problems and capabilities of the visually handicapped.

A beginning method designed primarily for visually handicapped students should incorporate:

a) An intensely ear-oriented initial experience with the instrument. The typically higher degree of dependence on aural media should be capitalized upon. The handicap of vision can perhaps be a stimulus to a more ear-dependent approach. Tapes can be used to provide "matching" exercises, building on an initial free exploration period of instrument familiarization.

b) An integrated approach. This approach would impart a knowledge of braille music notation building upward from the initial "matching" exercises. In the residential school, the student would be able to actively participate in his own instruction, thereby relieving some of the time requirements that are placed upon the teacher. In the public school, the student would have the opportunity for musical attainment and acceptance in the ongoing program with the sighted children. In either situation the student's competence on his instrument would evolve simultaneously with his competence at reading braille notation. They would serve as a stimulus to each other, providing needed motivation for improvement.

c) A system of finger-charting. A system of charting, calling upon the use of raised line drawings, would provide the student with a reference point for the study of the instrument. As an integral part of the method, it would supplement the instruction and serve to unify the method.

d) Attention to special abilities. The entire method would necessarily be coordinated and guided by the student's special abilities. It would have to be extensively field tested for effectiveness. Consideration would be extended to areas such as motor coordination and suitability for memorization.

e) Tape recordings. The method would use tape recordings to provide an effective stimulus for learning. Dependence on the recordings would be gradually decreased. Beginning instruction would rely heavily on the recordings while later studies would evolve to primary use of the braille notation. The eventual goal would be for the student to reach a level of competence whereby he could effectively use all materials that are available in braille.

f) Teacher's manual. A teacher's manual, discussing basic braille notation and special problems associated with instructing visually handicapped students would accompany the method. The manual would explain the system of instruction that is used, and would offer suggestions to assist the teacher in making effective use of the materials.

The program of study outlined above would promote a necessary dependence during the beginning stages which would lead to independence through competence. It would bring the study of music within the grasps of many visually handicapped students who are presently unable to participate due to the lack of effective teaching methods and materials.

SJL
5/67